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ABSTRACT

This conference report focuses on the development of collaborative partnerships between businesses and arts education groups. The economic and educational value of business and arts education partnerships is the underlying theme. The report includes an introduction and five chapters: chapter 1: "Setting the Terms for a Conference"; chapter 2: "Partnerships, Education Reform, and Community Change"; chapter 3: "The Business Arts Relationships in the Context of Education Reform"; chapter 4: "Spotlight on Leadership, Creativity, and Training"; and chapter 5: "Where Do We Go From Here?" Specific collaborative partnerships in the cities of Atlanta, Georgia; Pittsburgh, Pennsylvania; and Philadelphia, Pennsylvania are described. An appendix gives the conference agenda and information about the American Council for the Arts. (NP)

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ARTS EDUCATION FOR THE 21ST CENTURY AMERICAN ECONOMY

A CONFERENCE REPORT

By Bruce O. Boston

Kentucky Center for the Arts
Louisville, Kentucky
September 16-18, 1994

SO 025 954

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American Council for the Arts

Dear Colleague,

On behalf of the American Council for the Arts, the National Advisory Committee, and the Kentucky Host Committee, we are pleased to present the report of the **Arts Education for the 21st Century American Economy** *conference, held in Louisville, Kentucky, September 16-18, 1994.*

It has become increasingly clear that the future of the changing American economy and work force is directly related to the quality of education students receive. As our state education departments and local school boards assess how they will respond to the ambitious standards promoted by the Goals 2000 Educate America Act, *we believe that arts education can provide them with a significant tool to help them achieve those educational goals.*

The conference presentations have been ably synthesized by Bruce Boston, and capture the core, as well as the spirit, of the speakers.

We are delighted that over 300 invited individuals came together to help us explore the common interests of the arts, education, and business communities and helped to define the parameters of desirable arts education and business policies. They engaged in a dialogue with the hope of charting a future course for collaboration among the education, business, and cultural sectors so that by working together, our communities may establish an educational system that fosters creativity, critical thinking, and self motivation in our future citizens.

We hope this report will encourage you to recognize the many benefits arts education has to offer.

Sincerely,

Richard S. Gurin, National Chair of Conference
President and CEO, Binney & Smith
Donna S. Hall, Kentucky Chair of Conference
Luis R. Cancel, President & CEO

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Gina May, president of the National Council of State Arts Education Consultants, served as coordinator of the conference's final "working breakfast" and as such graciously agreed to provide an initial draft for some of the material presented in Chapter Five.

Bruce O. Boston, of Wordsmith, Inc.—writer for the conference and of this report—has been active as an interpreter and advocate for the arts and arts education for several years, chiefly through his writing for the National Commission for Music Education, the National Coalition for Education in the Arts, the Consortium of National Arts Education Associations, and the National Endowment for the Arts. He lives and works in Reston, Virginia.

Introduction

GETTING USED TO A NEW IDEA

For the most part, the historical relationship between business and the arts has been governed by a single set of terms. Traditionally, the arts and arts education programs in the schools have looked to the private sector for financial support and patronage, for encouragement, for audience building, and for leadership on the boards of arts organizations. Businesses have looked to the arts to enrich the lives of their employees and of the community, but not for any strictly business benefit.

The quid pro quo has usually been straightforward: The business community would endorse and contribute; the arts community would thank and perform. For their part, artists and arts educators could translate business largesse into works of art, opportunities for performance, and programs of instruction. For businesses, the alliance provided a chance to garner the moral and public relations benefits of "doing good," and all the intangible satisfactions that go with contributing to the community's general well-being. In recent years, that arrangement has often taken the form of "partnerships," which have loomed large as a way to involve the private sector in expanding the impact of the arts on communities and schools.

But the American Council for the Arts (ACA) conference on "Arts Education for the 21st Century American Economy," held in Louisville September 16-18, 1994, confronted this conventional wisdom with something more: the idea that the relationship between business and the arts now goes well beyond partnerships, as crucial as those are for the arts and arts education. The message of this conference was: In business's own terms—jobs, income, workforce quality issues—the arts are good for business. In documenting the case, this report relies on the presentations, panels, lectures, and workshops at the conference, quoting from and extensively paraphrasing from the words of many of those in attendance.

The Kentucky Governor's School for the Arts 1994 Choir, directed by David Brown and Dr. A.T. Simpson, performs at the conference.

When Louisville Mayor Jerry E. Abramson delivered his official welcome, he brought first-hand testimony to the proposition that the arts are good for business. Altogether, the mayor said, the arts make about a $70 million annual economic impact on the City of Louisville in terms of jobs, salaries, tax revenues, goods, and services. "The arts are a lot more than just an amenity in Louisville," he said, "the arts help the economy of this town thrive." Louisville has the 18th largest school system in the country, Abramson noted, and the arts-arts education-business alliance there brought about $2 million worth of participation by businesses. Translated, that meant "partnerships" of both educational and economic substance.

"Five years ago, this conference would have been impossible. We had no Goals 2000. There was no quarter of a century of thinking about arts education. We need to celebrate that."

—Dean Amhaus
Wisconsin Arts Board

Abramson's point was strongly reinforced by one of the pre-conference study papers, written by Carol Sterling of the ACA staff.

"At the community level, the arts and other cultural amenities contribute to a healthy business environment in at least four ways: (1) they directly provide employees with skills that businesses need; (2) they stimulate local economies and generate secondary employment, e.g., tourism and arts audience spending, including entertainment, food, and lodging; (3) they attract businesses that are not arts dependent; and (4) the arts are themselves an industry that creates jobs directly. Studies of communities such as Memphis, Minneapolis, Pittsburgh, and Seattle have also shown that the arts are a powerful tool in economic revitalization and development."[1]

Sterling's sentiments are amply reinforced by a recently reported Gallup Poll in which a cross-section of Americans were asked whether they thought a subject should be given "more, less, or the same emphasis it now receives in high school, regardless of whether you think it should be required." Among the most significant results of the poll is the shift of opinion about how much attention music and art should receive—a 238% increase in the endorsement for music and a 241% increase for art.

For many Americans, however, the idea that the relationship between business and the arts can be beneficial to all concerned in the same economic terms is still a relatively new one. Not all businesses are convinced, yet, of the bottom-line advantages of support for the arts, nor are all artists and arts organizations convinced that business leaders have a basic sympathy for their relentless struggle to interpret the world and their experience. Nor have many school boards been educated to grasp the connection between an education in the arts and heightened performance in the workplace. Between the business world and the world of the arts stand the arts educators—eager to engage their students in the world of the arts, still struggling to draw the arts back to the center of the curriculum where it belongs, and not yet fully sure of how to capitalize on the positive regard many business leaders are developing for the arts and arts education.

As Arnold Packer pointed out, however, an arts education can be not only a "path to a larger paycheck" but also a crucial factor in helping businesses get the kind of employees they need in today's economy.[2] Packer, now with the Institute for Policy Studies of Johns Hopkins University and formerly the director of the Secretary's Commission on Achieving Necessary Skills (SCANS) at the Department of Labor, describes the "four fundamental factors" that will shape the world of work in the 21st century: (1) the disappearance of routine blue-collar work and the movement toward a service economy; (2) the replacement of routinized mass production by manufacturing based on the demand for quality; (3) the economy's exit from the industrial age into the information age; and (4) the domination of new technologies by the marriage between computers and communications.

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1 Carol Sterling, "Arts Education Means Business," *Education Week* (June 22, 1994), p. 39

2 Arnold Packer, "Meeting the Arts Standards and Preparing for Work in the 21st Century," preconference paper prepared for the American Council for the Arts Conference on "Arts Education for the 21st Century American Economy," September 16-18, 1994, pp. 3-4

Looking at the "relevant workplace know-how" called for by the SCANS Commission, Packer says, shows just how valuable the arts are in this new economic environment. In his terms:

- experiences in the arts teach skills that can be transferred to the workplace, among them the skills of allocating the resources of time, money, materials, and staff; interpersonal skills such as teamwork, negotiating, leading, and working with other cultures; information skills such as acquiring, evaluating, interpreting, and communicating information; systems skills, such as understanding, monitoring, correcting, improving, and designing systems; and the skills required to select, use, and troubleshoot technology;

- knowledge of the arts enhances effective communication, and communication is more effective when it draws on the power of the arts to convey meaning. In the information age, ideas and information can profitably draw on visual, dramatic, musical, and bodily elements;

- an "artful approach" improves problem solving. High-performance firms strive for quality work and search for the kind of creative solutions that an arts education helps students understand and work toward. An arts education "puts knowledge to work," and indeed, the arts may rightfully be regarded as "the new science of information."[3]

As the conference proceeded, evidence for these basic propositions mounted. What became clear to participants was that a momentum is gathering, one that promises all concerned—business leaders, school reformers, artists, arts advocates, arts educators, and decision makers—a deeper level of understanding for one another's concerns and a greater respect for one another's contributions to a common agenda. There was, participants felt at the end of the three days, a broader range of possibilities than anyone had imagined.

3 *Ibid.*, pp. 9-12

ARTS EDUCATION FOR THE 21ST CENTURY AMERICAN ECONOMY

"After a long business career, I have become increasingly concerned that the basic problem gripping the American workplace is not interest rates or inflation; those things come and go with the business cycle. More deeply rooted is what I call the 'crisis of creativity.' Ideas, not sticks of colored wax, or stock issues, or sales campaigns, are what built American businesses. And it is the arts that build ideas and nurture a place in the mind for them to grow. When a young person paints a watercolor or composes a song, his mind is engaged in one of the most important, intense forms of concentration known to humanity—the struggle to make something new. The abilities fostered by the arts and arts education—whether to see with a critical eye or bring old ideas into a new relationship—overlap with the skills needed to develop new technologies and negotiate business agreements."

—Richard S. Gurin
"The Arts Education Standards: A Payoff for Business"
Perspectives on Implementation
Music Educators National Conference, 1994.

Chapter One

SETTING THE TERMS FOR A CONFERENCE

If, as storytellers like to remind us, "context is everything," then the respected actor and current chairman of the National Endowment for the Arts, Jane Alexander, got it right as she opened the national conference on "Arts Education for the 21st Century American Economy." The question underlying any such conference, she said, was very clear.

Focus on the Child

Alexander insisted that, more than the needs or agendas of any one group, the conference was really about "what do we want for our children?" A consensus answer, she ventured, would be something like, "to give them every opportunity to reach their full potential." In her own experience, that opportunity had been rooted in the "entrancing power of the word" she had experienced when her mother read to her as a child. The word let her scratch the itch of her curiosity; it teased out her thoughts and feelings. The primary role the arts play in the future of our children, Alexander ventured, was "to nurture [their] naturally creative and curious minds."

Getting to a child's curiosity, Alexander noted, is no easy task. She reminded her Louisville audience that:

"The child born today will enter school in the next millennium. For that child we are at a crossroads. Do we invest our limited resources in arts education programs? Do all of us business leaders, educators, artists, administrators, parents, and community leaders make the case at the national, the state, and the local levels that money should be spent on teacher training, curriculum development, and

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2. The arts invigorate the process of learning. Arts education is education that focuses on "doing," said Brademas. In other words, music, visual arts, dance, theatre, the media arts, design arts, and folk arts are all related to either product or performance, and often both. There is no such thing as a passive arts discipline. Interaction with the "irresistible environment of the arts," Brademas pointed out, can motivate the quest for new knowledge and experience. The arts are also strongly linked to positive academic performance. Citing a four-year study conducted by the Arts Education Research Center at New York University, where he had served as president for 11 years, Brademas noted a principal finding: that achievement test scores in academic subjects improve when the arts are used to assist learning in mathematics, creative writing, and communication skills.

3. The arts embrace and encourage school participation, especially for youngsters who are at risk. As evidence here, Brademas pointed to the "Fighting Back" project sponsored by the Robert Wood Johnson Foundation, which targets drug and alcohol use among the young. He noted that "participation in arts programs can be a powerful magnet to keep children in school."

But if the arts are to be effective as part of an overall workforce strategy, they have to be broadly supported as an integral part of education. Here, Brademas offered a six-point effectiveness program, including:

- keeping the place the arts have now finally established for themselves in the milestone "Goals 2000" effort;
- enriching arts education through the widespread use of community resources;
- exploiting the possibilities for arts education in the National Information Infrastructure (the so-called "information super-highway"), which is now in its infancy but is rapidly expanding;
- demonstrating the connections between the arts and different kinds of jobs, a national research task only now beginning to gather its evidence in such projects as SCANS;

A DECLINING SHARE FOR THE ARTS: THE SHIFTING TIDE OF PHILANTHROPY

According to a recent report in the *Chronicle of Philanthropy*, the growth in the charitable giving of 104 of America's major companies will outpace inflation in 1994. But the Foundation Center's 1994 report, *Foundation Giving*, indicates that giving for the arts and humanities has slipped from 14.1% of all grant dollars to 12.4%; giving to museums was down to 4% of all grant dollars, while performing arts held steady.

—John Brademas, President Emeritus
New York University

- building a support structure for the arts and arts education through businesses, industry, and private foundations *(see sidebar)*; and
- publicly bolstering achievement in the arts, so as to garner public support for arts education, e.g., such programs as *Scholastic* magazine's "Art and Writing Awards" contest, which draws 250,000 participants every year, and Scholastic's Alliance for Young Artists and Writers.

THE ARTS, INTELLIGENCES, AND THE WORKFORCE

John Mahlmann, executive director of the Music Educators National Conference, offered a "real life" example of the relationship between the arts and learning. Pointing to Howard Gardner's theory of multiple intelligences, as ventured in *Frames of Mind* (Basic Books, 1983) and other books, Mahlmann noted that in as simple an act as giving directions, some people were better able to follow verbal instructions, while some people needed the symbology of a map, still others could get from here to there only by looking for landmarks, and finally there were some who could only arrive by physically traveling a route while being led— verbal, mathematical, visual, and kinesthetic learners. Translating learning styles into the workplace via the arts disciplines that appeal to them, he argued, was required for effective workforce development.

"DON'T FORGET DONLEY'S FLUTE PLAYERS"

Yet more evidence for the argument for mutuality among business, the arts, and arts education came from a late-afternoon panel on the first day, which gathered around the conference's basic assertion: "The Arts Teach What Business Needs." Speaking from the perspective of recently retired president and CEO of Air Products and Chemicals, Edward Donley posed a hypothetical question: why, given the abundant evidence about the value of the arts to the human enterprise in general, and business in particular, was a conference such as this one even necessary? "Because," he ventured, "of the massive apathy out there in the business world and the rest of society about whether the arts are significant." The value of the arts had to be kept ever-present in the minds of business people.

His own company, he pointed out by way of illustration, was very "engineering intensive." For more than 30 years, he said, every time Air Products sent an engineering team to recruit at colleges and universities, he would remind the recruiting team that the company needed people with diversified skills, people who appreciated the arts, history, and language. The sardonic joke that resulted from his 30 years of badgering was "Don't forget Donley's flute players!" But he added, "it got us the best engineers." The warning in that story, Donley said, was "everyone here has to become a missionary. You can't depend on the business community; you have to talk to the unconverted."

Other conference presenters, especially those on the panels, took a different perspective on the interaction between the arts and the development of the future workforce *(see sidebar)*.

Shirley Malcom, of the Directorate for Education and Human Resource Programs of the American Association for the Advancement of Science (AAAS), was among those who approached the topic differently. In American society and American business, her argument ran, there is a prevailing misconception that when arts education and science education look for support, usually at school board budget meetings, they have to be "bargained off against one another." The truth, she pointed out, is that the two are connected by "natural links." One AAAS-sponsored program that is proving that contention is Connecticut's City Super Crew, which teaches science through the use of drama. Delivering that program, as well as interpreting it, requires artists and writers, sound effects, and video technology.

What business and science need is not all or always about creativity, she admonished. "There are other things that arts and arts education provide that I know don't get emphasized as much [but should be]: teamwork, design, innovation, communication, thinking critically, developing discipline, and the role of effort, hard work." It is not a question of science or the arts but of how to bring both together in the classroom and in powerful presentations. New materials and technologies, Malcom said, are revolutionizing the meaning of the arts, and consequently of arts education.

Leonard Doviak, the manager of external relations for GE Power Systems, took the conversation about the arts meeting the needs of business directly to the shop floor. GE Power Systems recently decided to put its arts funding into arts education programs because of the "changing needs of the manufacturing business." By way of illustration, Doviak set up a powerful contrast between the work environment of his father's first job at Ford Motor Company's River Rouge plant and today's workplace needs. In the past, Doviak explained, his dad was forbidden to even speak to those who worked next to him. But today, teamwork and communication lie at the very heart of manufacturing; the old way of doing things is inconceivable.

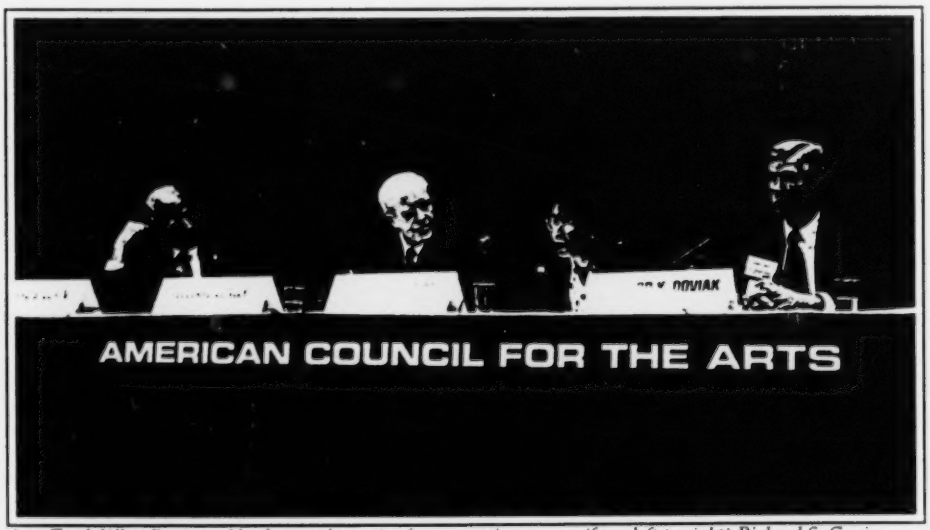
One upshot of that change is that in a six-district-wide program in upper New York state, called "Creative Connections," GE Power Systems is working to infuse arts education into the core curriculum. They have learned that it is in and through the arts that students learn the motivation, discipline, teamwork, and communications

"Tomorrow's scientists and engineers need grounding in the arts to stimulate their creativity, to help them perceive the world in new and different ways. If nothing else, a blending of the arts and sciences can cement a foundation for learning how to learn, a trait that is proving all the more crucial at a time when knowledge simply won't stay put."

—Morris Tannenbaum
Retired CFO, AT&T

skills that GE Systems needs to be a competitive manufacturer. The point is particularly salient when it comes to the educational needs of at-risk students, Doviak noted, because of the power the arts have to reach students in so many ways, even students who are turned-off.

Looking to the composition of the future American workforce, GE Power Systems finds another major reason to support arts education. In the year 2000, Doviak pointed out, the majority of new people in the workforce will be females, persons from minority groups, immigrants, or some combination; white males will be about one third. To attract those potential employees and enable them to grow to their fullest, "companies will have to learn to manage a more culturally diverse workforce." Quoting the director of a high school theater in Schenectady, Doviak said, "'Art is the best way to get young people to understand one another, especially when they are different from one another.'"



Arts Teach What Business Needs was the topic of conversation among (from left to right) Richard S. Gurin (President and CEO, Binney & Smith), Edward Donley (former CEO and President, Air Products and Chemicals, Inc.), Shirley M. Malcom (Directorate of Education and Human Services, American Association for the Advancement of Science), and Leonard K. Doviak (External Relations, GE Industrial and Power Systems).

In the end, it was perhaps John Ong who best summed up why business needs the arts as it stares down the throat of the 21st century. A lifetime of observation, Ong said, had led him to the conclusion that, irrespective of cultural differences, the economically strong nations of the world shared one thing in common. "They tend to foster strong alliances among educational, arts, and business institutions. They recognize that education, cultural richness, and economic power, together, are the underpinnings of their success as societies."

Chapter Two

PARTNERSHIPS, EDUCATION REFORM, AND COMMUNITY CHANGE

A working partnership must be a real partnership if it's going to work. Although no conference participant actually said that, the sentiment threaded its way through every presentation. *Working* partnerships, speakers and panelists insisted, were those defined by reciprocity; each partner had something the other needs; they had shared goals; they worked together to find solutions to problems. By these criteria, the arts and arts education were fit partners for business.

A strong education system in a state or a city is as important to the long-term interests of a business concern as its marketing plan, its cost of goods, or the tax structure in which it operates. As conference chairman Richard S. Gurin, president and CEO of Binney & Smith, was quick to remind the assembly:

"...education reform is where all of this starts. And I do mean that arts education for the 21st century starts with the reform of general education first.... Every business person is truly concerned with and interested in basic education reform as a systematic way...[we] business types can actually learn how to do some of these things, and [partnerships] are a way to do it."

To judge from the words of two national business leaders who spoke to the issue of business-education partnerships, Gurin was on the mark. Speaking from the vantage point of having spearheaded partnerships in several cities

and states, as well as from the perspectives of personal involvement and the involvement of their companies and employees, John R. Hall and Kent C. "Oz" Nelson offered strong testimony to the power of partnerships. Although each faced different issues, each believes more strongly than ever that partnerships are the way to go.

The Kentucky Partnership for School Reform

One thread running through the conference was provided by representatives from business (Hall and Nelson) and government (Sherry Jelsma, Kentucky secretary of education, and Thomas C. Boysen, the Kentucky commissioner of education). All noted that the necessity for Kentucky to restructure its education system had created a golden opportunity for rethinking the educational role of the arts in ways that fell directly in line with conference themes.

"The creative process means you come up with things you don't know yet. An artist is someone who believes magic is on our side."

—Rosa Weiss
Santa Fe Arts
in Education

Entertainer and arts advocate Ben Vereen speaks about what arts education has meant in his life.

A fundamental proposition underlying the Kentucky Education Reform Act (KERA) of 1990 was that economic development is "about more than sewers and roads," Jelsma said; "it depends on education. The key to any [state's] economic development strategy is a competent workforce." Investing in the arts in Kentucky had taught some important lessons, that "the arts can eradicate apathy and create energy" for a state, that they can provide alternatives for young people surrounded by negative elements in modern culture. Perhaps equally important, she noted, alluding to the opening remarks of Mayor Abramson of Louisville, "the arts generate income."

From the perspective of John Hall, chairman and CEO of Ashland Oil, Kentucky was in trouble in the 1980s. In his understatement, "educational excellence had not been a hallmark of our state." Kentucky ranked at or near the bottom of a number of lists: teachers' salaries, per pupil expenditure, test scores, and per district financing were all low. The drop-out rate was high. Among the states, Kentucky ranked 48th in the percentage of adults with four or more years of college, 49th in adults who attended 1-3 years of college, and 50th in its percentage of high school graduates. Recognizing that its own success as a business was directly tied to the quality of the employees it could command in the labor market, Ashland Oil decided in 1982 it had to get involved. The route it chose was partnerships.

ASHLAND TV SPOT: "BETTER EDUCATION IS AMERICA'S BOTTOM LINE"

(VIDEO: Portrays the first day on the job for a new, young employee. His supervisor is standing beside him at a computer work station, explaining the ropes in a rapid-fire voice that leaves the employee, and the audience, bewildered.)

SUPERVISOR: "Welcome to the assembly line. This is your book of codes and commands. I assume you're familiar with the current software. You've got a 150 mega-Hertz processor with 4 megs of RAM. Of course, you can always access the mainframe with your system interface. This is your personal work station. We're glad to have you. Oh, lunch is from 11:30 to 12:15. Any questions?"

ANNOUNCER: "In tomorrow's world, there will be no unskilled labor. Ashland Oil urges businesses to get involved with schools today because better education is America's bottom line."

To gain up-front public support, Ashland developed some attention-getting, public service video "commercials" that highlighted major problems, urging people to get involved with the schools. They lobbied successfully for a 5¢ per gallon gasoline tax for education, a campaign that established considerable public credibility for an oil company. The company also instituted teacher achievement awards, awarding more than $700,000 to more than 250 outstanding teachers. More TV commercials were made, this time highlighting the need for a well-educated workforce *(see sidebar)*.

Eventually, a major lawsuit and a ruling of the Kentucky Supreme Court compelled the state to completely re-do its education system. To make sure KERA got implemented, Ashland, together with the Business Round Table, and the Humana Corporation (a major national health care company), assumed leading roles in the Kentucky Partnership for School Reform. The partnership is a nonpartisan organization of 60 public and private leaders of business, civic, government, and educa-

From left to right, Richard S. Gurin (President and CEO, Binney & Smith), Kent C. "Oz" Nelson (Chairman and CEO, United Parcel Service), and John R. Hall (Chairman and CEO, Ashland Oil) discuss Partnerships That Work: Business and Education.

tion organizations. All agreed to a ten-year commitment, during which they would promote public support for KERA, identify and solve problems of reform, and secure technical assistance for schools trying to make changes. Encouraged by widespread public support, the effort has met with much success.

Another business partner supporting The Kentucky Partnership for School Reform is United Parcel Service, which has a major air hub in Louisville and where Kent C. "Oz" Nelson is chairman and CEO. Building on UPS's experience in other cities, their basic partnership philosophy has been to turn over the company's education partnerships to in-house managers whose job description is basically making Atlanta's and Kentucky's schools better. In essence, UPS supports programs in places where the skills and talents of employees are offered to districts and individual schools.

In Kentucky, local UPS managers serve on the Kentucky Education Profession Standards Board, which is helping to develop and oversee standards and certification requirements for experienced teachers, and on a statewide task force looking into the feasibility of changing the school calendar. At the local school and district level, UPS employees lend their business skills to help solve concrete problems *(see sidebar)*.

Through KERA, the arts have become a vital part of education reform in Kentucky. Education commissioner Thomas C. Boysen noted particularly the importance of standards, assessment, and accountability in KERA's success. Here, he said, "the states have the power to lead, the power to change instruction." And it had to begin with teachers. Adopting an athletic metaphor, he asked, "Would you hire a basketball coach who couldn't recognize a 'pick and roll' or teach the 'give and go?'" Standards yield specificity in performance, he said.

In the same frame of reference, Boysen also noted the importance of long-standing assessment strategies used in arts education, such as open-ended testing, performance events staged around academic problems, and portfolios. Making a comparison between arts education and writing, Boysen pointed to one state that had not achieved very notable results with its writing program. But when attention was given to writing as a discipline that cut across the curriculum, fluency levels went from 10% to 60% in a single year. If writing was everybody's business, he admonished, then so were the arts, which also have the potential to integrate curriculum. In terms of the power of the arts to shape the future workforce, Boysen stated that Kentucky saw workforce development as a "major challenge" for KERA, and that Kentucky was grateful for the added dimension that arts education could bring to that task.

A SCHOOL PROBLEM AND CORPORATE EXPERTISE: A PERFECT FIT

A superintendent in a Kentucky school district was struggling to figure out how to locate sites for a planned series of new elementary schools. UPS, of course, routinely sets up new hubs and package centers for its customers. The same kind of analysis that helps UPS determine the most cost-effective hubs for package centers and routing for package deliveries turned out to be exactly what was needed for planning sites for schools and school bus routes. UPS computer engineers made their resources available, including virtually tailor-made software, to construct a variety of options for school district planners. Convenient locations will spur parental involvement in the schools, and not incidentally will also save thousand of dollars annually in fuel and bus maintenance costs.

—"Oz" Nelson
Chairman & CEO, UPS

Atlanta: The Secret of Success is Commitment

UPS's major involvement is in its headquarters city of Atlanta, where it is a major player in former President Jimmy Carter's "Atlanta Project." UPS became a "cluster" sponsor, taking major responsibility for one of 16 Atlanta areas, one that includes nine schools and 27,000 people and is tied to a major high school. As in Louisville, UPS assigned a senior-level manager to oversee its $3 million, five-year

commitment. The UPS manager serves on the site-based management team at the high school.

A central element in the partnership is UPS's sponsorship of high school interns in its centers. The central focus of the program, says Nelson, is giving the students a sense that they "can do something to the economic well-being of this country, this company, and [that] I can be a successful person."

"The issue of this conference is not an arts issue or an arts education issue. There is a lot of special pleading on behalf of arts education, but we have to be able to make the case for arts education as an education issue."

—Vincent Marron
Kenan Institute for the Arts

The secret of any school-business partnership's success, whether in the arts or in general, is not necessarily the money contributed, says Nelson:

"A shortage of money is not necessarily the problem [because] across America, public schools have been spending thousands more per pupil, businesses have been contributing more in dollars and in volunteers, [and] there hasn't really been an improvement in test scores. I think our biggest challenge is to put aside our expectations for instant improvement. It isn't going to happen. What is required for real success is a time-intensive, labor-intensive approach at reform with the right level of funding."

Keys to a Successful Partnership

Beyond the experience of Hall and Nelson, and the sentiment of Shirley Malcom that "there are things we have to do together to do right," there are key elements that must be present in a school-business-community partnership if it is to succeed. Although they were not directly spoken to at the conference, these key points, developed by the National Alliance for Business, were recognized by many participants as important to successful partnerships:[4]

- both the school side and the business side of the partnership have to know clearly what they bring to the partnership and what each expects from the other;
- the partners have to create an infrastructure that involves both parties and that each is committed to;

4 The following points are adapted from *The Cutting Edge of Common Sense: In Brief*, Washington, DC: National Alliance of Business, 1993, pp. 14-15

- they must address the big picture and determine priority areas;
- they will need a continuous improvement plan and implementation strategy that targets joint priorities;
- both sides of the partnership need training in understanding the other's perspectives, and in working within the other frame of reference;
- it is important to benchmark all developments, i.e., identify sound practices, build a data base, and use the information to puncture complacency;
- together, partners have to craft a strategy for developing and sustaining momentum. Track the "four I's," as pioneered by the Motorola Corporation: inspiration, information, implementation, and institutionalization;
- the partnership must engage the entire community and bring community stakeholders to the partnership table, if only to keep them apprised of what's going on; and
- everyone must always ask "why?"

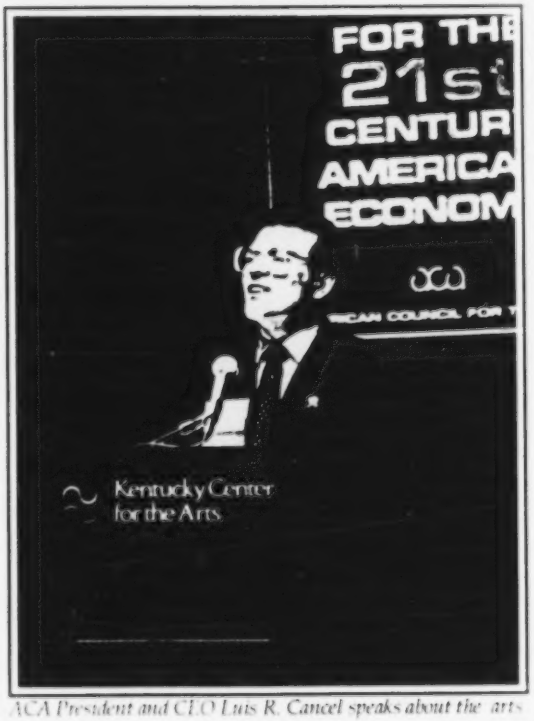
HOW YOU CAN TELL WHEN THE ARTS ARE HAVING AN IMPACT ON A CITY

A fairly accurate index of the impact of the arts on the downtown of any reasonably good-sized city, said Allen Cowen, CEO of the Louisville Fund for the Arts, was the answer to the question: "How much does it cost to park downtown at night?" In Louisville, the answer is: "A lot more than it used to before the completion of $700 million in capital arts construction.

The partnership story told in both Kentucky and Atlanta is being repeated in many locations across the country. Companies are entering into partnerships because more and more they recognize it is in their economic interest to do so. The company's employees—and the community as a whole—get better schools for their children. Companies are able to attract a higher caliber of employee when the communities to which they seek to bring them offer the full vitality of the arts. A company also gets a long-term pay-out in the form of employees who are better prepared for the workforce. It's a win-win situation. As one participant's comment noted, "...it points out [that] the creativity dynamic...is a very serious part of this [relationship between the arts and business], and when we define what that means to students, 'creativity' becomes more than just a word."

The Arts, Community Development, and Economic Revitalization

The arts are not only agents of change for education, they can also be agents of economic revitalization for our nation's communities—what the president of the Coca-Cola Foundation and new ACA chair of the board Donald Greene called "a strategic wedge, an economic generator."



ACA President and CEO Luis R. Cancel speaks about the arts' role in four urban revitalization projects.

In verifying Greene's contention, ACA president and CEO Luis R. Cancel offered four brief case studies of urban communities that are either revitalizing their core areas, or are moving toward becoming healthy. If cultural institutions are to be able to play a role in creating economically healthy communities, he said, there had to be good communication between those institutions and a city's neighborhoods; cultural leaders also had to participate deeply in renewal planning efforts with local politicians and agencies. Four American cities—Pittsburgh, Philadelphia, Albuquerque, and the South Bronx of New York City—are all at different points on the renewal spectrum. Pittsburgh and Philadelphia have the most experience; Albuquerque and the Bronx are more hopeful than experienced.

THE PITTSBURGH CULTURAL TRUST

The Trust was established in 1984 to encourage economic revitalization in the downtown Penn-Liberty Corridor, an area of "significant challenge," in Cancel's phrase. Five arts organizations contribute to the Trust's leadership: the Pittsburgh Symphony Society, the Pittsburgh Opera, the Pittsburgh Ballet Theatre, the Civic Light Opera, and the Pittsburgh Dance Council. The core of the plan was to turn one of the city's most blighted areas into a performing arts district, obtain historic preservation status for 51 buildings, and undertake streetscape improvements. Since inception, the Cultural District has made more than $564 million in improvements. Facade restoration was done on the 51 buildings, a theater was renovated, a performing arts center established,

and parks and pedestrian walkways were installed. Economic benefits to the city have been substantial.

- Annual tax revenues increased from $7.9 million in 1986 to $219.1 million in 1994;
- Performances within the district went from 262 in 1987 to 598 in 1994; attendance increased by more than 52% in seven years to 1,091,000;
- In the same time frame, Pittsburgh increased its ranking to third among *Fortune* magazine's "best cities for business."

THE AVENUE OF THE ARTS, PHILADELPHIA

Avenue of the Arts's distinguishing feature is its attempt to ally large, established organizations like the Philadelphia Orchestra with new, ethnic-group coalitions, e.g., Latino and African-American groups. Some 27 groups now participate. Avenue of the Arts also gives considerable prominence to institutions that train developing artists, e.g., the Philadelphia High School for the Creative and Performing Arts and Temple University. About half of the group's pledge goal of $300 million has been raised so far. The coalition strategy offers mutual benefits to large cultural groups, evidenced by the fact that the Philadelphia Orchestra has already reached its capital goal of $100 million for a new 2,800-seat concert hall.

"There were these two little old ladies down south and they were the best of friends. Every day they would have soup together and talk about the issues of the day. Then one day, one of the ladies died. And because she was a pillar of the church, there was a very big funeral. Everyone came, the whole congregation, and the church was filled with flowers. I mean, you couldn't get into the church for all the flowers. And this little old lady came in and came walking down to the front with this bowl of soup, and she laid it on the casket. The congregation was appalled. The deacon said to her, 'Ma'am, what do you think you're doing?' And she said, 'Well, I figured that if she can smell all these flowers, then she can drink my soup.' Give us some soup, while we can still taste it. I want the children to be able to taste the soup now."

—Ben Vereen

COMMUNITY DEVELOPMENT IN ALBUQUERQUE

This effort is just underway. The newly established Hispanic Cultural Division of New Mexico's Office of Cultural Affairs now oversees the development of a $38 million cultural center for the performing arts, exhibition and galley space, artists' studios, film and broadcast studios, and workshops. The Center will be fully opera-

tional in 1998 with a staff of 150. Neighborhood groups, spearheaded by the Barelas Neighborhood Association, are working with the HCD staff to assure that the center fits the needs of the surrounding Hispanic-American community. Current estimates are that when it is completed, the HCD center will generate $70-100 million more in gross sales in the Albuquerque retail community.

THE ECONOMIC IMPACT OF NONPROFIT ARTS ORGANIZATIONS

Annual contribution of the arts to the national economy:	$36.8 billion
Number of jobs supported by the arts industry nationwide:	1.3 million
Annual value of paychecks in the arts industry nationally:	$25.2 billion
Annual federal tax revenue generated by the arts industry:	$3.4 billion
Annual state tax revenue generated by the arts industry:	$1.2 billion
Annual local tax revenue generated by the arts industry:	$790 million
Value of time donated to arts organizations by volunteers each year in each of the 33 communities studied:	$4.75 million per community
Percentage of the nation's GNP attributable to the arts industry:	6%

Source: *Jobs, the Arts, and the Economy* (Washington DC: National Assembly of Local Arts Agencies, 1994)

THE SOUTH BRONX, NEW YORK

This effort is barely begun, but holds much promise because it takes seriously the central lesson of integrating community groups into overall planning from the outset. The Bronx Development Council includes about 60 leaders from Bronx-based corporations and the heads of major cultural organizations, e.g. the Bronx Zoo, botanical garden, and art museum. The Council's education and culture task force is integrated into the planning process a prime prerequisite to create a defined "downtown" in Bronx County that can serve as a launching pad for community development.

Providing support for the thesis of an arts-involved strategy for community revitalization, Molly Sasse of the Chattanooga Allied Arts Fund offered three reasons why it was imperative for communities to support arts education efforts in the local schools:

- first, the health of future audiences for performing groups depends on creating an interest in and commitment to the arts among today's students. Among the

audience-building strategies developed in Chattanooga are a directory of arts groups and events published for children and ticket subsidies for the young;

- second, cultural institutions and arts education are really in a symbiotic relationship—each needs the other to survive. Cultural institutions need audiences. But school-based arts programs need trained teachers in the arts disciplines, access to community arts resources, and help in developing a comprehensive, sequential program of instruction in the arts; and

- third, the arts feed directly into the economic health of America's communities, large and small.

Sasse's third point was dramatically corroborated by a hot-off-the-presses study presented by Robert Lynch of the National Assembly of Local Arts Agencies (NALAA). Entitled "Arts in the Local Economy," the study examined the economic impact of the nonprofit arts industry; 789 arts organizations in 33 American communities in 22 states were studied over a three-year period.

Far from being a cultural gloss on local economies, the study found, the arts are an "industry" in their own right, providing jobs, income, and significant tax revenue at federal, state, and local levels. The core message of the NALAA study is that "when our communities invest in the arts, they are not opting for cultural benefits at the expense of economic benefits. Careful research shows that in addition to being a vital means of social enrichment, the arts are also an economically sound investment for communities of all sizes."[5]

Based on the NALAA study's results, it is estimated that the arts generate more than $36.8 billion of business, resulting in more than $25 billion in income to local residents. Nationally, nonprofit arts organizations support nearly 1% of the country's workforce—almost as much as the building construction industry and more than the legal profession, police and firefighters, or mining. In terms of tax revenue, the nonprofit arts industry generates upwards of $5.3 billion in federal, state, and local tax revenue every year. And for those who decry federal support for the arts as a waste of tax dollars, the study points out that for every $1.00 spent by

5 *Jobs, the Arts, and the Economy*, (Washington, DC: National Assembly of Local Arts Agencies, 1994), Executive Summary, p. 2.

the federal government on the National Endowment for the Arts, $21.00 are returned to the U. S. Treasury *(see sidebar, p. 30)*.

The study did not estimate derivative revenues generated by the arts for other industries such as hotels and restaurants, tourism, parking, public transportation, souvenirs, and other categories—all of which would have significantly raised these figures. Interestingly, in line with John Ong's comment about the 4:1 ratio of attendance at arts events over sporting events in Ohio, a study prepared by the Colorado Business Committee for the Arts showed that for 1992, attendance at arts events in Denver was greater than attendance for all three of Denver's professional sports teams combined.[6] On a national basis, the National Endowment for the Arts reports that in 1991, admissions receipts for arts and sports events were at virtual parity ($4.7 billion for performing arts, $4.8 billion for spectator sports, and movies trailing at $3.70 billion).[7] These figures comport well with a recently released study on the economic impact of South Carolina's cultural industry, as noted by Carol Sterling.[8] The arts in that state account for more than $674 million in annual state output, more than triple the figure of four years ago. Arts education in South Carolina generated more than 3,600 jobs in 1992 and accounted for 10-15% of the economic impact of the textile and tourism industries.

The message is clear. The nonprofit arts are an industry, and a significant contributor to the economic health of communities around the country. To support the arts is to support a section of the economy that more than pulls its own weight in terms of jobs, income, and tax revenue. The message is one that business, long accustomed to the stereotype of the arts as holding a tin cup, needs to hear—and to heed. The arts are an economic force, enlivening communities, not just through the contributions they make to the human spirit but also through the contributions they make to everyone's bottom line.

6 *Ibid.*, p. 13.

7 *Ibid.* See also National Endowment for the Arts, "Research Note #38," 1993.

8 Sterling, *loc. cit.*, p. 39. See also *"ABC News,"* Vol. 4, No. 1 (Fall, 1993), pp. 1, 4.

Chapter Three

THE BUSINESS-ARTS RELATIONSHIP IN THE CONTEXT OF EDUCATION REFORM

The discussion about education reform in the United States achieved widespread public visibility with the publication of *A Nation at Risk* in 1983. In that document, the National Commission on Excellence in Education issued a "national wake-up call" designed to get the attention of teachers, parents, school administrators, legislators, and local-level decision makers. Throughout the 1980s and into the 1990s, a rapid succession of reports from other commissions, task forces, and education organizations completed a thorough dissection of the nation's schools and their problems, from curriculum to school governance.

Education Reform: A Brief Review of Recent Developments with Emphasis on the Arts

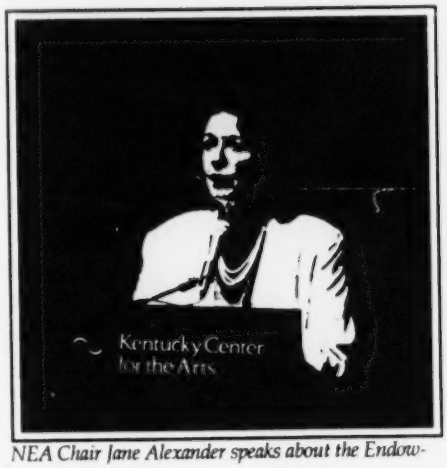
In September of 1989, President Bush and the nation's governors held a "National Education Summit" in Charlottesville, Virginia and agreed to set goals for the nation's schools *(see sidebar, p. 35)*. The goals carried over and were adopted wholesale by the Clinton Administration as the "Goals 2000 effort." In Goal 3, the areas of "challenging subject matter" were specified, in which students would be expected to show competency on leaving grades 4, 8, and 12: English, mathematics, science, history, and geography. Although the arts was not one of the original sub-

"I know that when the arts standards came out, a former national Teacher of the Year, Mary Bicouvaris, from Virginia, was asked on a Department of Education program if she thought the standards were too tough. And she paused a minute—this is a great teacher. And she said, 'No, not for a great nation.' I thought it was a grand answer!"

—Hon. Richard Riley
Secretary of Education

ject areas included, a newly energized education reform movement in the arts community succeeded in adding the arts to the National Goals.

The inclusion of the arts was a hard-won victory. Advocates such as the National Coalition for Arts Education and the National Coalition for Music Education had been motivated by a perception that, both in the national education reform debate and in the schools themselves, the arts were becoming curricular icing. Advocates fought successfully to get the arts into the *Goals 2000: Educate America Act* (1994). At the same time, the National Consortium of Arts Education Organizations wrote education standards for dance, music, theatre, and the visual arts and unveiled them in April, 1994, shortly after the law itself was passed.[9]



NEA Chair Jane Alexander speaks about the Endowment's role in advancing the relationship between arts education and the success of our future workforce.

Under a new, "arts-friendly" Secretary of Education, Richard Riley, the arts have received an official benediction that goes well beyond the customary lip-service to the importance of the arts for a well-rounded education. Long an advocate of arts education and, as governor, a powerful force behind South Carolina's widely successful "Arts Education Means Business" campaign, Riley spoke to the ACA conference in a videotaped interview with conference chairman Richard Gurin.

Riley was unambiguous in his views that the arts are an integral part of quality education and the nation's education reform process. "If you stand back and look at the requirements of a...world-class education today," he said, "it's got to produce more. And that brings the arts into it...I think the arts being involved in the curriculum...certainly brings the element of creativity, the capacity to think things out; [the arts] bring in discipline, disciplined thinking."

9 See *National Standards for Arts Education* (Reston, VA: Music Educators National Conference, 1994).

Riley stated that among the highest ranking items on the nation's education reform agenda were using standards to raise the public's expectations of America's schools, encouraging parents to get involved directly with their children's schools, and providing an "important consensus to develop our goal in terms of achievement."

THE NATIONAL EDUCATION GOALS

1. All children in America will start school ready to learn.

2. The high school graduation rate will increase to at least 90 percent.

3. All students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign language, civics and government, economics, arts, history, and geography; and every school in America will ensure that all students learn to use their minds well, so that they may be prepared for responsible citizenship, further learning, and productive employment in our Nation's modern economy.

4. The United States will be first in the world in math and science achievement.

5. Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.

6. Every school in the United States will be free of drugs, violence, and the unauthorized presence of firearms and alcohol and will offer a disciplined environment conducive to learning.

7. The nation's teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century.

8. Every school will promote partnerships that will increase parental involvement and participation in promoting social, emotional and academic growth of children.

The Arts in Goals 2000

With the passage of the Goals 2000 legislation and the issuing of the National Standards for Arts Education, the reform focus has now shifted to implementation. Among the first steps in that process, as NEA chairman Jane Alexander explained, was the Endowment's Goals 2000 Arts Education Planning Process. In this effort, more than 140 national organizations from education, higher education, state and local arts alliances, state and local arts agencies, individual artists, and organizations of performing artists met throughout the fall of 1994 in pursuit of three major goals: (1) to spell out how the arts can make important, often unique contributions to achieving each of the National Education Goals, (2) to develop a plan for making the arts an essential part of achieving the Goals, and (3) to identify specific actions that organizations and individuals can take to assure that the arts become a central component in state and local plans for implementing the Goals 2000 education reform agenda. The results of the meetings to work out a planning process for Goals 2000, Alexander indicated, would be released by the end of 1994. National-, state-, and local-level groups would be able to use the suggestions and recommendations to make an impact at all these levels.

ART VS. SCIENCE

"Art is what scientists do when they hypothesize and create, while science is what artists do when their expressions challenge what they hypothesize and create."

—Todd Siler

Implementation: Levers on the "Not Yet"

Gordon Ambach, executive director of the Council of Chief State School Officers (CCSSO), began by reminding conference participants of the singular importance of standards to the implementation process. "The most important characteristic of education reform in the United States at this point," he said, "is to put the focus on results"; that is what implementation is about.

Ambach explained that each state receiving Goals 2000 funding is required to have an action plan. More than 40 states have already submitted approved applications to the Department of Education for funding their planning process; 60% of the money will go to local districts and 40% to state planning teams. Each state is also eligible for a minimum $75,000 federal grant to address the development of educational technology as a key element in the Goals 2000 process. Panels are to be jointly appointed by each state's governor and chief state school officer. Panels must include a representative of the chief, the governor, the state board of educa-

tion, and a variety of others interested in education policy, e.g., advocates, business people, labor leaders, and others.

Each state then has two years to develop its plan. "Now," Ambach said, "is the time for business and education leaders to make their investment in this process....to get their strategy straight, to organize their advocacy, to make sure they're right on point with their ideas." The unique significance of the Goals 2000 implementation process, he pointed out, was that "for the first time in any federal legislation [Goals 2000] calls for a plan that is for all students, across all subjects, with all levels of resources, at the federal state, and local levels." Funds are targeted not just for categories of students, or to meet specific educational objectives, but are intended to meet the needs of every American school child.

Gordon Ambach (Executive Director, Council of Chief State School Officers) addresses the conferees about Goals 2000 State and Local Education Reform.

In FY 1995, some $400 million is expected to be made available for Goals 2000, 90% of which will move to the local level, through a competitive process to be conducted by the states. There were, Ambach said, "four powerful levers" that people in education, business, community groups, and foundations could use to affect how the arts worked their way into state and local planning for implementing the National Goals. Advocates should:

(1) advocate for standards and assessments of arts education as part of Goals 2000 in every venue at state and local levels where an impact can be made—whether as members of state panels, as part of the process of distributing state grants to local districts, or as part of grants from business and foundations for implementing the arts component of the National Goals; (2) advocate the inclusion of skills, knowledge, and capacities learned through the arts in the workforce skills certificates that will be set for national and state levels through the National [workforce] Skills Standards Board. Business people who support the arts, particularly, need to make their voices heard; (3) promote student achievement in the arts and in arts education as part of the requirements for admission to post-secondary study in every state, a "point of convergence" already endorsed by Secretary Riley in his taped remarks; and (4) promote and provide for professional development to help

"U. S. Labor Secretary Robert Reich has spoken of the changing workforce and how improved industry productivity often ends up dislocating workers. He speaks of the need to retrain and relocate those workers. This is all true. It's equally important to pay serious attention to an industry such as the arts, which is under-valued and under-appreciated to start, and yet, is sizable and productive today and is a major growth industry... And all these jobs are right here at home."

NALAA Study
Arts in the Local Economy, *p. 4*

The Salvation Army Parkland Boys & Girls Club Drum Corps provide entertainment during Session 4.

teachers teach to the new arts standards, both arts education specialists and non-specialists. Professional development activities and resources can be highly effective when they are used to engage community arts organizations and their resources. Make use of arts organizations (whether advocacy, presenting, or performing) as well as colleges, universities, and school districts, to achieve this end.

The utilitarian dimension of implementation should not be allowed, however, to obscure the important ends of arts education, Ambach concluded. Business people who are concerned about the arts in education need to ask not just what kinds of workers they want but "what kind of way of life we want our economy to support." He found the words of Maxine Greene particularly appropriate to bear in mind in considering the relationship between business and the arts in the 21st century: "Engagement with the arts, informed and aware engagement, provides the key to the door to the imaginative life, and that means the key to untapped possibility, to a sense of what is not yet."

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Assessment in the Arts and Workforce Implications[10]

If arts education at the local level is to make the contribution it is capable of making to workforce development for the 21st century, then pedagogy, curriculum planning, and professional development will all have to take cognizance of the National Standards for Arts Education. But how are we to know whether that effort is having a national impact? The answer in an acronym is NAEP, the National Assessment of Educational Progress.

Sometimes referred to as the "Nation's Report Card," NAEP provides data on what students know and can do in various school subjects and tracks trends over time. Although a NAEP assessment in arts education was made twice in the 1970s, it has not been done since. But according to Mary Crovo, assistant director for test development of the National Assessment Governing Board, a NAEP arts education assessment is now scheduled for 1997. To develop the assessment, Crovo told the conference, four major challenges had to be overcome:

(1) a framework for each arts discipline that will be assessed (dance, music, theatre, and the visual arts) had to be developed, providing descriptions of what students should know and be able to do—at Basic, Proficient, and Advanced levels; (2) NAEP had to coordinate its own work with the national standards project, a task accomplished through joint meetings, overlapping committee memberships, and carefully orchestrated timelines; (3) a broad spectrum of arts educators, artists, policy makers, business people, and others had to be involved. In the end, the cast ran to thousands; and (4) NAEP had to produce a framework for wide dissemination that would be useful to

GETTING A CHIEF STATE SCHOOL OFFICER'S ATTENTION

Getting chief state school officers to focus on implementing the Goals 2000 agenda, and on the role of the arts in that agenda, will not be easy. But Gordon Ambach, himself a former chief (in New York from 1967-87) offered some hints about how things can work in the form of a "bubble up" strategy.

"Cross-relationships of personnel within state education agencies are very, very important ways to get chiefs' attention," he pointed out. "If you have something going on in Idaho and something in Iowa, and something in Massachusetts, (and they) are of a similar nature (in terms of implementation), and you have committed people in those states, one of the things they need to do within the state is get those messages through to the deputies or associates, or to their chief. ...Communication networks are so much stronger. Now, what happens in practice in one state is known almost instantly to the other states, and therefore, there is a greater desire to build things together."

10 Readers interested in the issue of arts education assessment may wish to consult ACA's publication, *Measuring Up to the Challenge, What Standards and Assessment Can Do for Arts Education* (New York: American Council for the Arts, 1994).

Donald R. Greene, President of the Coca-Cola Foundation and new ACA Chair of the Board, is interviewed by KET-TV for the video presentation of the conference.

state and local arts educators, and that would help teachers prepare their students for the assessment. State teams brought together by NAEP and the Educational Testing Service have been developing the NAEP arts tasks, and developing test items for the assessment that involve students in authentic, performance-based activities. Many of the test items will make use of technology, including audio and video tapes, and other media.

The NAEP assessment, Crovo said, provides some important opportunities for arts education. The lead time between now and 1997 will provide the chance to fine-tune the performance tasks; the sheer administration of a performance-based assessment to more than 30,000 students nationwide is, in itself, a formidable undertaking. By 1997, the National Standards for Arts Education will have been in the field for more than a year, giving local districts a chance to initiate curriculum reforms. By scheduling the assessment for 1997, an "off-year" for mathematics and science assessment, NAEP has effectively turned the spotlight over to the arts, with all that that implies.

Given the thinking now being generated by cognitive scientists on the relationship between the arts and the development of cognitive skills, the evidence from the SCANS reports on the importance of the arts for developing work skills, as well as the powerful endorsements of business leaders for arts education, the NAEP arts assessment will carry considerable implications for the future development of the nation's workforce.

Much of the discussion about the importance of arts education is also going to be shaped by the educational needs of those moving directly from school into the workforce. As explained by Frank Philip of the Council of Chief State School Officers, a major opportunity for showing how the arts can be used in the school-to-work transition is provided in the recently passed *School to Work Opportunities Act* (May, 1994). The Act is an integral part of the education reform movement, to be integrated with the Goals 2000 initiative and the *National Skills Standards Act* (1994). The intent of the legislation is to create opportunities for students to participate in performance-based education and training that will enable them to earn portable credentials, prepare them for their first jobs in high-skill, high-wage careers, and increase their opportunities for further education.

Participants will be involved in integrated school-based and work-based education programs. Nowhere does the legislation define a specific role for arts education—or for any other academic subject, for that matter. But both work- and school-based programs are required to "meet the same academic content standards the state has established for all students, including standards established under the *Goals 2000: Educate America Act*." The significant point here is that in building the education reform bridge from the school to the workplace, this legislation offers a chance for arts educators to make their impact felt in a new context.

John Mahlmann, executive director of MENC, reinforced the point about employers' needs—and therefore about assessment—from a different angle.

"The one thing we can say about jobs of the future is that the specific knowledge and skills needed to perform them aren't being taught in schools today. Why? Because technology and information are advancing so rapidly that it is impossible to predict specific training needs.....An arts education integrated with other academic subjects, however, offers business four valuable alternatives. First, it will produce workers who are highly educable and adaptable....[because] the arts open up new ways of thinking and doing. Second, workers who have acquired an arts education will be comfortable with complex systems... Third, they will be able to use the tools of technology productively...and finally, exposure to the arts will enable employees to interact readily and sensitively with a diversity of other workers."

These factors, Mahlmann noted, constituted a powerful argument for business executives to encourage their managers to seek employees who have a first-hand knowledge of the arts, and to "speak up for arts education when talking about workforce issues with other executives."

If the testimony of the leaders at this conference is any index of the benefits the arts can provide, and of the welcome that arts education can expect to receive in the school-to-work context, then the news is good, indeed. Further to the same point, an effective school-to-work transition to specific work contexts in which the arts are integral to business operations (e.g., graphics, advertising, design, film, television, media work, public relations) will necessarily require a strong background in the arts. Support from business for strengthening the school-to-work transition is strong and growing. The presence of an arts component in that transition can only make it stronger.

Chapter Four

SPOTLIGHT ON LEADERSHIP, CREATIVITY, AND TRAINING

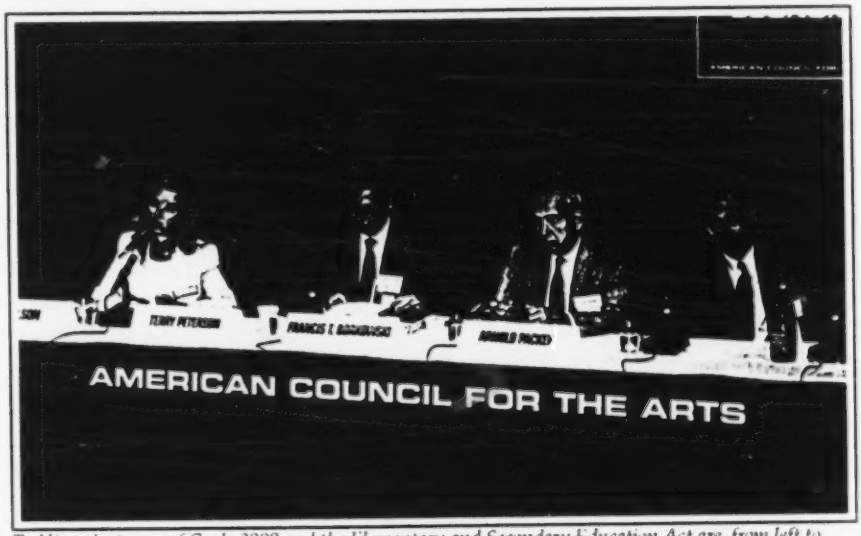
Most educators, but especially teachers, go to conferences for new ideas. Often, their very sensible test of whether a particular gathering was useful is whether they come away from it with a lesson plan or two stuffed into the oversized envelope that they foresightedly brought along.

That criterion was more than fulfilled in Louisville. A repeated round of workshops focused on leadership, creativity, and training, provided a wealth of new ideas and approaches from arts education programs in elementary, middle, and secondary schools around the country. Although their diversity defied categorization, three themes wove together a braid of new thinking about how to bring education together through the arts:

(1) there was a self-consciousness among presenters about experimentation and model building. Those involved wished to create something workable and test that creation against the reality of contact with students;

(2) there was a "real world" orientation that guaranteed a lively engagement with the SCANS skills; and

(3) there was an interdisciplinary thrust that decisively demonstrated the value of the arts for curriculum integration. There was no hint of the "arts as extra" here.



Tackling the issues of Goals 2000 and the Elementary and Secondary Education Act are, from left to right, Rae Nelson (Executive Director, Center for Workforce Preparation), Terry Peterson (Counselor to the Secretary of Education), Francis T. Borkowski (Chancellor, Appalachian State University), and Arnold Packer (Director, Institute for Policy Studies, Johns Hopkins University).

Leadership

The presentations by Nancy Roucher, co-director of the Florida Institute of Art Education, and William Winston, director of student development at the Manchester Craftsman's Guild in Pittsburgh, demonstrated two very different models of leadership. FIA has been a leader in taking the Getty Center DBAE (Discipline-Based Arts Education) model into the Florida schools. DBAE is grounded in production in the many arts disciplines (music, dance, theatre, visual art and design, and media art), as well as in the academic content of art history, aesthetics, and criticism. The concern for academic substance is an overriding goal in DBAE.

In FIA programs, says Roucher, students make and interpret art. In Sarasota, for example, the program is based at the highly regarded John and Mabel Ringling Museum, where students use works in the collection as springboards for

"The school environment does not necessarily support creative activity. This means the first thing an arts community has to do is to create documentation of the learning that takes place. Once that is there, there is something to assess. But you have to go beyond assessing just performance. For the past 10 years, I've been conducting a study of students in my composing classes. Typically they have been studying an instrument for 8 years. I find that only 20% of them are able to write out "Happy Birthday" accurately. Performance alone is insufficient to create understanding."

—Lyle Davidson
Lincoln Center Institute

both their own drawing and painting and their interpretative activity in several academic disciplines. Studying one 17th century Dutch painting, "Still Life with Parrots," for example, led students not only to insights about the relationships among the artistic elements of the painting but to a vigorous discussion about the imperialism of Dutch trade in the East Indies and a debate about what makes a picture or idea truly "exotic." In a Tallahassee class, students discussed the ways art can be used in political contexts, learning that the ideas an art form works with are just as important as the techniques used to express them—a discussion that led to an exploration of the difference between art and propaganda.

FIA instructional units that provide tie-ins with such SCANS skills as "managing resources," "acquiring and using information," and "collaboration and teamwork" are prominent. In one exercise, for example, students put together their own art exhibition, including finding the space and scheduling time, mounting displays, writing publicity materials, developing budgets, and creating oral and written materials to interpret the exhibition.

GUIDING PRINCIPLES - WILLAMETTE PRIMARY SCHOOL

West Linn, Oregon

Willamette Primary School provides a thought provoking environment that awakens the mind and encourages children and adults to go where questions lead. The future belongs to the learner.

- We believe in respecting the uniqueness of childhood and together celebrating wonder and the journey of learning.
- We believe in honoring the ethic of craftsmanship, through which each learner develops a personal signature.
- We believe in empowering learners through the development of many forms of literacy.
- We believe in valuing meaningful investigation and thoughtful reflection.
- We believe in acting responsibly, acknowledging that our actions and interactions impact the qualities of our life.
- We believe in embracing the diversity of individuals, ideas, and cultures, each of which contributes to the richness of our global community.

At the Manchester Craftsman's Guild, a completely different form of instructional leadership is used: mentoring. Academics, while important, take a background role; the program is community-based, not school-based, with community goals as well as academic ones. Artisans use their arts and crafts as part of developing longer-term relationships with students that often develop into apprenticeships. At the same time, MCG has created partnerships with local universities, the Pittsburgh

Public Schools, and other community service providers as part of a loosely integrated program of activity and teaching that targets inner-city teens. MCG has assisted numerous graduates in their quest for higher education, scholarship support, and the school-to-work transition.

Laura Lee Blanton, new Chair of ACA's Chairman's Council, speaks at Louisville's J.B. Speed Museum.

Creativity

At the Willamette Primary School in West Linn, Oregon, two programs help children in grades K-5 develop their own creativity, both as individuals and in the group context. As a new school in 1991, the entire school community began by questioning all its assumptions; they developed a set of "belief statements" about where they stood (see sidebar). Although SCANS skills were not part of the original vision, presenters Jane Stickney, the assistant superintendent in West Linn, and Susan Dunn, Willamette Primary's principal, gave a persuasive demonstration of how they can be taught in primary level curricula. The school's physical arrangement of "blended classrooms," for example, makes it necessary for children to cooperate and collaborate across age groups; student participation in presentations to parents encourages the development of key communication skills; children "negotiate their own issues," such as the use of space in mounting a dance project. Information gathering is taught via a "graphic organization" system, and systems skills are taught through the use of parallel organizing techniques and Venn diagrams, which show youngsters how relationships can be understood in more than one way.

"Music! Words! Opera!" one of the programs of the ALTO Project (Access to Learning Through Opera) of Opera America, approaches creativity head-on. As explained by Lyle Davidson of the Lincoln Center Institute, ALTO engages students directly in the composition of operas or scenes from operas. The three-

year program has produced a volume of supporting materials for both teachers and students in each year. Through the process of creating characters, plot line, libretto, set construction, performance management, and music, students go beyond the performance to look at their learning process itself.

The lobby of the Kentucky Center for the Arts hosts the conference's final luncheon.

ALTO uses a series of open-ended questionnaires to help students both to create their own opera and to reflect on the process they are going through, a process relevant to the development of many of the SCANS skills. They are asked self-evaluative kinds of questions, for example, "The most difficult part of this project for me was_____. I tried to meet that difficulty by_____." As part of the assessment process, students are required to keep journals of their activities and to translate them into direct learning statements: "What I learned from doing X was_____."

Among the most effective assessment questions are those about collaboration, which help students step out of their own individual cast of mind and get them to focus on the group. "We want to find out four things," Davidson notes, "How did the students think they did? How might they improve? What kinds of things might make them better group participants? And how might the group improve as a unit?"

Training

The "Different Ways of Knowing" (DWOK) project of the Galef Institute takes a refreshingly honest look at the issues of training and professional development, both as part of education reform and as part of integrating the arts into schools. Using her own state of Kentucky as a lens, Linda Hargan, executive director of Galef's Collaborative for Elementary Learning, was

quick to praise the "remarkable progress" that had been made in her state. "But," she said, "recent evaluation data show that broad-based themes for interdisciplinary instruction are being used only 48% of the time; 45% of the time there is no science instruction occurring in integrated programs; 51% of the time there are no social studies; and 61% of the time, there are no arts." As far as instructional strategies are concerned, the story was much the same. "There is little or no variance with previous instructional strategies; it's predominantly teachers speaking, listening, and writing."

She identified the major problem as "event-driven professional development," i.e., training conducted on an isolated basis, from one academic subject to the next, one new idea to the next, one teaching technique to the next. There is little or no attempt to integrate professional development to mirror curriculum integration. "You have to have powerful, instructionally sound tools that integrate curriculum, pedagogy, and assessment," she insisted. "Authentic assessment has to be embedded in the instructional system. Professional development has to be focused on tools that innovate."

DWOK seeks to provide such integration. It is at one and the same time an interdisciplinary approach to curriculum and a professional development program designed for teachers and administrators. It weaves assessment possibilities through a four-phase curriculum that culminates in "Making Connections," which focuses on reflection and established links with personal and group issues in home and family life, the community, and the workplace.

Chapter Five

WHERE DO WE GO FROM HERE?

"Understanding what is happening between business and the arts is useless without understanding what to do about it and having the commitment to do it." With that challenge, conference coordinator Carol Sterling set the agenda for the final session, a "working breakfast" held in the foyer of the Kentucky Center for the Arts on the last morning. More than 150 participants took part. The issue they were asked to tackle was: "How do you carry the conference forward into your own community?"

Working in groups of four to eight, many of which were already energized by the previous-day workshops on similar themes, participants worked on three specific questions that kept them focused at the practical level:

- What recommendations and strategies do you have for how the arts, education, government, and business communities can work together to strengthen the linkages among them and help students prepare for the 21st century workforce?
- What can your organization do to help?
- What will your next steps be? Within the next 3 months? 6-12 months? 12-24 months?

An index of the fruitfulness of the exercise was the 25 pages of typed notes it took to record all the suggestions! Among the most refreshing results was that participants clearly moved beyond the usual format of such lists to take personal and organizational responsibility for what they themselves could do.

Question #3

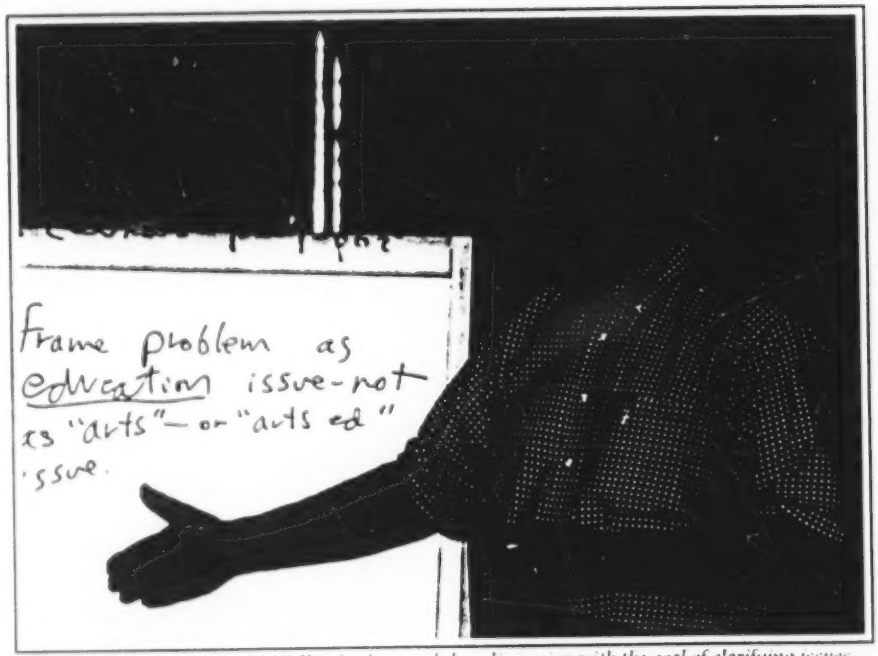
What will your next steps be? Within the next 3 months? 6-12 months? 12-24 months?

Participants responded to this issue in terms of three general strategies:

FEED CURRENT AGENDAS WITH MATERIALS AND IDEAS

Responses here were, of course, as varied as the participants. Primarily, it was agreed that follow-through on existing plans for advocacy and information sharing within their organizations were crucial, and that where possible, information gathered from the ACA conference should be built into that process.

Several organizations noted the importance of including information about the SCANS workforce requirements and skills in reports to their members, as well as making them aware of the role of the arts in building those skills. Others committed themselves to developing support for the arts standards and for arts-based assessments. One participant was planning a briefing paper on the conference for her university's president that would include a call to action on her state's Goals 2000 implementation plan. Several participants expected to be able to expand existing planning groups and task forces to include businesses, higher education, and other key stakeholders. Many also



Education consultant David O'Fallon leads a workshop discussion with the goal of clarifying issues facing the future of arts education.

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WORK TOWARD GOALS 2000

In the short and medium term, many participants saw the need to evaluate immediately the status of Goals 2000 implementation in their own organizations. Participants were also agreed on their organizations' medium-term potential to act as catalysts for information and to provide opportunities for dialogue and public forums. Several said their interest lay in the direction of going to business groups, and to key decision makers in their communities, to inform them about the concerns of the conference. In the long term, participants saw the need to delineate now the changes necessary for the arts to establish and maintain educational parity with other academic subjects. Here, many saw the issue in terms of finding ways to deal with the "turf wars" that beset the arts community, to reduce duplication of efforts among advocates in order to extend the reach of scarce resources, promote systemic changes that result in changes in policy and governance, and publicize their own efforts more vigorously.

SOME SPECIFICS

In two workshops conducted by David O'Fallon, all participants were asked to announce at least one activity that they could and would undertake, "without asking anybody's permission," on returning from Louisville. Long lists ensued. Among the more colorful were:

- make an approach to the new Jacksonville Jaguars NFL team to support arts education;
- compile an "arts advocacy Bible" containing quotations from well-known individuals, and from reports and studies, that will provide direct evidence of the value of arts education for improving academic performance and for achieving the goals of business;
- create a "school-community partnerships program" for Wisconsin;

- identify 100 people in my city who affect public opinion and contact each one about the conference;
- launch an "Evening for Education" program at a local cultural center.

These specific activities by individuals were complemented by suggestions on the part of specific groups, which were announced to the conference, e.g.:

- the Music Educators National Conference (MENC), the National Coalition for Education in the Arts, and the Chicago Academy for the Arts are collaborating in the preparation of a national advocacy newsletter containing practical tips for making the case for arts education to business;
- MENC will be issuing a tool kit for the implementation of the arts standards, and establishing a national advocacy hotline; and
- the Getty Center will be distributing model advocacy plans for urban, suburban, and rural settings.

A Final Word: Monday Morning Momentum

There is a saying among professors of homiletics, the discipline that teaches the art of sermon construction, that "the real test of every Sunday sermon comes on Monday morning." Metaphorically speaking, that is no less true for people who go to conferences than for people who go to churches or synagogues or mosques. The analysis may have been lively and penetrating, and the speakers may have been riveting, but in the end, no conference can serve as its own litmus. That's what Monday morning is for.

The true value of Louisville will manifest itself in whether hearts have been touched by the possibility for something different, something new, something alive—by the possibility that, at long last, the momentum has shifted and now moves in a new direction.

For the arts education community, new momentum may be a new idea. For years now, arts educators and their allies in schools, business, and local communities have been fighting a rear-guard action of defensive maneuvers against the budget slashers and decision makers who find the arts "nice" at best, or irrelevant at

worst. But all that has changed—not completely, but in a way that is as significant as it is bracing. With hard work, the change will be lasting.

That is why the memories crowding around the desk on this Monday morning testify to a regathering of momentum:

- an address by Jane Alexander that warmed, and told us that whatever happens, it's still and always about kids;
- the young performers whose talent amazed and delighted;
- the startling statistics about the impact of the arts on learning and on local economic development;
- the news about encouraging programs and imaginative initiatives;
- the new possibilities for links between arts education and education reform, scarcely dreamed of five years ago;
- the resounding confirmation of the conference's basic proposition, that the business community and the arts community really are singing in the same key; and above all
- the unshakable sense that *this thing is moving.*

There is gratification in all of this, but also plenty of challenge, because the basic thing about momentum is that although it will continue to gather, it will only do so if no outside force acts to slow it down. We need to remember that the Monday-morning world is brimming over with "outside forces" that carry their own sources of energy and generate their own momentum. A lot of people who care about the arts and what happens to students when the arts enter their lives, as well as people who care deeply about the economic vitality of this society, found out in Louisville that they had more in common than they thought. But the road ahead will be bumpy. We may all have to do some holding on, some fast-stepping, some retrenching, some course correction. But in the end, the promise of this Monday morning contains a new premise. The momentum has shifted and it is building. We were there. We saw the dead weight overcome and we saw things start moving.

What remains is to translate this unlikely partnership of business and the arts into more than we can yet imagine. And that's going to be the fun part.

52

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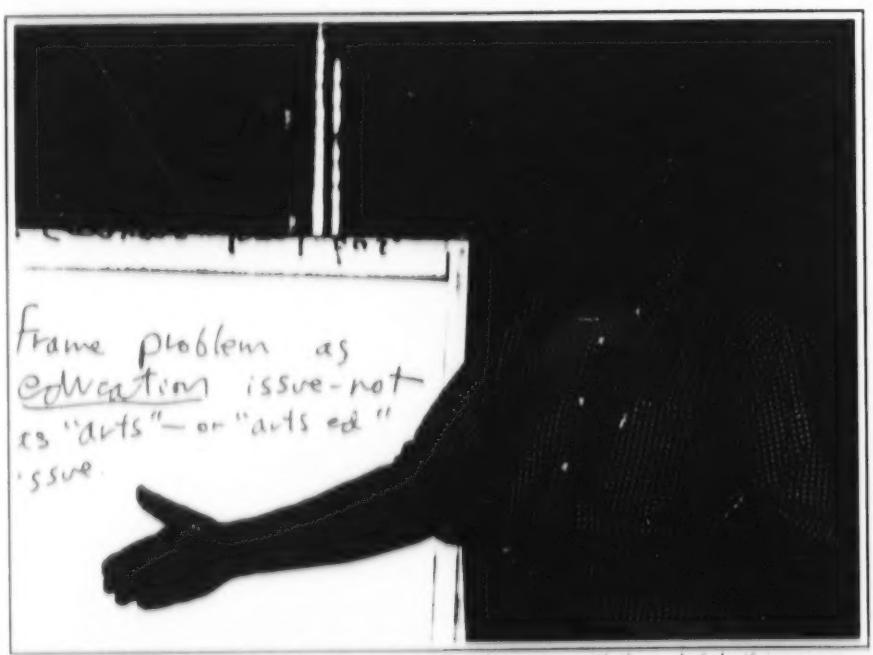

Education consultant David O'Fallon leads a workshop discussion with the goal of clarifying issues facing the future of arts education.

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- Launch an "Evening for Education" program at a local cultural center.

These specific activities by individuals were complemented by suggestions on the part of specific groups, which were announced to the conference, e.g.:

- the Music Educators National Conference (MENC), the National Coalition for Education in the Arts, and the Chicago Academy for the Arts are collaborating in the preparation of a national advocacy newsletter containing practical tips for making the case for arts education to business;
- MENC will be issuing a tool kit for the implementation of the arts standards, and establishing a national advocacy hotline; and
- the Getty Center will be distributing model advocacy plans for urban, suburban, and rural settings.

A Final Word: Monday Morning Momentum

There is a saying among professors of homiletics, the discipline that teaches the art of sermon construction, that "the real test of every Sunday sermon comes on Monday morning." Metaphorically speaking, that is no less true for people who go to conferences than for people who go to churches or synagogues or mosques. The analysis may have been lively and penetrating, and the speakers may have been riveting, but in the end, no conference can serve as its own litmus. That's what Monday morning is for.

The true value of Louisville will manifest itself in whether hearts have been touched by the possibility for something different, something new, something alive—by the possibility that, at long last, the momentum has shifted and now moves in a new direction.

For the arts education community, new momentum may be a new idea. For years now, arts educators and their allies in schools, business, and local communities have been fighting a rear-guard action of defensive maneuvers against the budget slashers and decision makers who find the arts "nice" at best, or irrelevant at

worst. But all that has changed—not completely, but in a way that is as significant as it is bracing. With hard work, the change will be lasting.

That is why the memories crowding around the desk on this Monday morning testify to a regathering of momentum:

- an address by Jane Alexander that warmed, and told us that whatever happens, it's still and always about kids;
- the young performers whose talent amazed and delighted;
- the startling statistics about the impact of the arts on learning and on local economic development;
- the news about encouraging programs and imaginative initiatives;
- the new possibilities for links between arts education and education reform, scarcely dreamed of five years ago;
- the resounding confirmation of the conference's basic proposition, that the business community and the arts community really are singing in the same key; and above all
- the unshakable sense that *this thing is moving*.

There is gratification in all of this, but also plenty of challenge, because the basic thing about momentum is that although it will continue to gather, it will only do so if no outside force acts to slow it down. We need to remember that the Monday-morning world is brimming over with "outside forces" that carry their own sources of energy and generate their own momentum. A lot of people who care about the arts and what happens to students when the arts enter their lives, as well as people who care deeply about the economic vitality of this society, found out in Louisville that they had more in common than they thought. But the road ahead will be bumpy. We may all have to do some holding on, some fast-stepping, some retrenching, some course correction. But in the end, the promise of this Monday morning contains a new premise. The momentum has shifted and it is building. We were there. We saw the dead weight overcome and we saw things start moving.

What remains is to translate this unlikely partnership of business and the arts into more than we can yet imagine. And that's going to be the fun part.

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Appendix

CONFERENCE AGENDA

Opening Remarks

Laura Lee Blanton, Chair, American Council for the Arts
Donna S. Hall, Board member, American Council for the Arts, Conference State Chair
Jerry Abramson, Mayor of Louisville

General Session 1

The Role of the National Endowment for the Arts in Advancing the Relationship Between Arts Education and the 21st Century American Work Force

Jane Alexander, Chair, National Endowment for the Arts

General Session 2

Arts Education and Business: The 21st Century American Economy

Melissa K. Swan, Journalist, WHAS-TV, Moderator
John D. Ong, Chairman and CEO, BFGoodrich
John Brademas, President Emeritus, New York University and former U.S. Congressman

General Session 3

Partnerships That Work: Business and Education

Richard S. Gurin, President and CEO, Binney & Smith, Inc., Moderator
John R. Hall, Chairman and CEO, Ashland Oil, Inc.
Kent C. "Oz" Nelson, Chairman and CEO, United Parcel Service

Arts Education and Business: Arts Teach What Business Needs

Richard S. Gurin, President and CEO, Binney & Smith, Inc., Moderator
Edward Donley, former CEO and President, Air Products and Chemicals, Inc.
Shirley M. Malcom, Directorate for Education and Human Resources, AAAS
Leonard K. Doviak, Manager—External Relations, GE Industrial & Power Systems

General Session 4

Government's Role in Education Reform and the 21st Century American Economy

Sherry Jelsma, Secretary of Education, Arts & Humanities, Office of the Governor of Kentucky
Videotaped Interview:
Richard Riley, U.S. Secretary of Education
Richard S. Gurin, President and CEO, Binney & Smith, Inc.

General Session 5

Clinton Administration Initiatives: President's Committee on the Arts and Humanities

General Session 6

Goals 2000 State and Local Education Reform: Focus on Implementation at the State Level

Gordon Ambach, Executive Director, Council of Chief State School Officers

General Session 7

Kentucky Education Reform Act (KERA): Implications for State Level Reform, Arts Education and Shaping the Future Work Force

Thomas C. Boysen, Kentucky Commissioner of Education

Session 8: Three Concurrent Panels

Panel 1: *Goals 2000 & Elementary and Secondary Education Act (ESEA): Opportunities for Arts and Business Education Reform Partnerships and Skills Needed by the New Work Force*

Rae Nelson, Executive Director, Center for Workforce Preparation, US Chamber of Commerce, Moderator
Terry Peterson, Counselor to the Secretary of Education, US Department of Education
Arnold Packer, author of The Secretary's Commission on Achieving Necessary Skills (SCANS), US Department of Labor; Director and Senior Fellow, Institute for Policy Studies, The Johns Hopkins University
Francis T. Borkowski, Chancellor, Appalachian State University

Panel 2: *National Arts Education Initiatives: Spotlight on Standards and Assessments and Implications for the New Work Force*

Charlotte K. Frank, VP Research & Development, McGraw-Hill School Publishing Company; The Business Roundtable; Moderator
John Mahlmann, Chair, National Coalition for Education in the Arts and Project Director of the Consortium of National Arts Education Association's Standards in the Arts, Executive Director, Music Educators National Conference
Mary Crovo, Assistant Director for Test Development, National Assessment Governing Board
Frank Philip, Consensus Coordinator for 1996 National Assessment for Educational Progress (NAEP) Arts Assessment
Doug Herbert, Director, Arts in Education Program, National Endowment for the Arts
Maria Tukeva, Principal, Bell Multicultural High School, Washington, DC

Panel 3: *Community Development and Economic Revitalization*

Donald R. Greene, President, The Coca-Cola Foundation, Moderator

The Arts and Community Development: Four Case Studies

Luis R. Cancel, President & CEO, American Council for the Arts

Jobs, the Arts and the Economy

Robert L. Lynch, President & CEO, National Assembly of Local Arts Agencies

United Arts Funds: Community Development and Arts Education

Allan Cowen, President & CEO, Greater Louisville Fund for the Arts
Molly Sasse, Executive Director, Allied Arts of Greater Chattanooga

Session 9: Four Concurrent Workshops

Workshops 1-3: Arts Education and the Work Force Initiative: Spotlight on Leadership, Creativity and Training

Examination of models in elementary, secondary and higher education

***Workshop 1**: Leadership / Elementary*

Nancy Roucher, Co-Director, Florida Institute for Art Education, Regional Institute program of The Getty Center for Education in the Arts (Visual Arts and interdisciplinary curriculum)

Secondary / Post Secondary / Higher Education

William Winston, Director of Student Development, Manchester Craftsman's Guild, Pennsylvania (Visual Arts)

***Workshop 2**: Creativity / Elementary*

Jane Stickney, Assistant Superintendent, West Linn-Wilsonville School District
Susan Dunn, Principal, West Linn-Wilsonville School District West Linn, Oregon (Design Arts and Technology)

Elementary / middle

Lyle Davidson, Researcher/Assessor, Opera America, Alto Project: Access To Learning Through Opera—Texas, Delaware, California; Music and interdisciplinary curriculum

***Workshop 3**: Training / Elementary*

Linda Hargan, Executive Director, Collaborative for Elementary Learning, Galef Institute, "Different Ways of Knowing" (Arts and interdisciplinary curriculum)

Secondary / Post Secondary / Higher Education

Jana Napoli, Founder, Young Aspirations/Young Artists (YA/YA)(Visual arts)

***Workshop 4**: From Ideas to Action—Thinking and Planning Ahead: Discussion and Clarification of the Issues*

David O'Fallon, Education Consultant

General Session 10

Working Breakfast

Gina May, Coordinator, President, National Council of State Arts Education Consultants; Program Supervisor, Visual and Performing Arts, Office of Superintendent of Public Instruction, Washington State

General Session 11

An Artist and his Work

Ben Vereen, artist

General Session 12

Networking Perspectives: Promoting Partnerships

Scott Stoner, Director of ArtsEdge, The Kennedy Center for the Performing Arts, National Arts and Education Information Network

Carol Sterling, Director of Arts Education, American Council for the Arts, ACA Arts Education Assessment Dissemination Network

General Session 13

Orientation to Videos of Students Engaged in Arts Activities: Instructional Activities and Implications for the Work Force

Edward F. Reidy, Jr., Deputy Commissioner of Learning Results Services, Kentucky Department of Education

4 Concurrent Sessions

Session A: *Video of students engaged in dance*

Lynn Slaughter, Dance Educator, Youth Performing Arts School of Louisville
Responder: Michael Puzia, Program Manager, Business/Education Partnerships, National Alliance of Business

Session B: *Video of students engaged in music*

Virginia P. Redfearn, Music Educator, Kentucky
Respondents: Representative from Toyota
Edward Roeber, Director, Student Consortium for Arts Assessment (SCASS), Council of Chief State School Officers

Session C: *Video of students engaged in theater*

J. Daniel Herring, Associate Director, STAGE ONE, Louisville
Responder: George Sanders, Director of Small Business Sales and Service, South Central Bell

Session D: *Video of students engaged in visual arts*

Sharon Wuorenmaa, Visual Arts Educator, Louisville Male H.S.
Responder: Nancy Meier, Executive Director, Arts & Business Council, Inc.

Closing Remarks

Laura Lee Blanton, Chair, American Council for the Arts
Luis R. Cancel, President & CEO, American Council for the Arts
Richard S. Gurin, Vice-Chair, American Council for the Arts, Conference Chair
Donna S. Hall, Board member, American Council for the Arts, Conference State Chair

ABOUT THE AMERICAN COUNCIL FOR THE ARTS

The American Council for the Arts (ACA) is a national not-for-profit membership organization founded in 1960, making it one of the longest continuously operating arts service organizations in the United States. Its mission is to promote public policies that advance and document the contributions of the arts and artists to American life. Publishers and distributors of over 175 arts-related policy and career publications, ACA also provides legislative information through its monthly newsletter *ACA UpDate*. The National Arts Policy Clearinghouse is one of the nation's leading centralized resources for arts information, and the Visual Artists Hotline provides information on funding and other resources to artists. For more than a decade ACA has organized National Arts Advocacy Day, as well as the annual Nancy Hanks Lecture on Arts and Public Policy, the Ruth Lilly Poetry Prize and other prestigious conferences and public forums. ACA administers an affiliate program with the National Coalition of United Arts Funds, a 70 member organization committed to fostering and promoting federated fund raising campaigns in the arts.

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From ACA's Landmark Conference

Arts Education for the 21st Century American Economy

ACA's Conference Report

By Bruce O. Boston

What is the relationship between arts education and the competitiveness of our future work force? Why must our children possess experience in the arts if we are to lead the world economy? These questions and more were the topic of conversation and debate at ACA's arts education conference, **Arts Education and the 21st Century American Economy,** in Louisville, Kentucky, September 16 through 18, 1994.

As Bruce O. Boston describes in the introduction to the conference report "The historical relationship between business and the arts has been governed by a single set of terms. The arts--and arts education--have looked to the private sector for financial support and patronage. . . and business has looked to the arts to enrich the lives of their employees and of the community, but not for any strictly business benefit.

"ACA's conference confronted this conventional wisdom with something more: the idea that the relationship between business and the arts now goes well beyond partnerships. The message of this conference was: In business's own terms--jobs, income, workforce quality issues--the arts are good for business."

Bruce O. Boston goes on to document the compelling case for arts education, citing case studies, quoting from conferees, speakers, and panelists, and asking questions for the future. This is must reading for arts educators, policy makers, and everyone who has a stake in how our children are educated and prepared for the future economy.

Approx 60 pp paper 1995 Price $9.95

Bulk Rates available:
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Arts Education for the 21st Century American Economy

Video Highlights

Produced by public broadcasting's WKET-Louisville, this 30 minute video tape of the conference proceedings is a must-have for anyone involved in arts education and arts education advocacy. It features interviews as well as highlights of the conference sessions. **Arts Education for the 21st Century American Economy Video Highlights** is a stunning document for conference attenders and non-attenders. *VHS 22 minutes. Price $12.00*

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